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sich wohl befinde. In Bezug auf diese heisst es nach der Ausgabe von Hahn (*Lanzelet* von Ulrich v. Zatzikhoven, Frankfurt 1845) V. 4720 ff.:

iuwer muoter hât gedienet wol
an allen dingen mit ir tugent,
daz ir an alter und an jugent
von rehte müezet sælie sin,
Clarine diu künigin.
es gelebete nie vrowe baz.

Dies ergibt doch keinen Sinn; denn wie ist danach V. 4724 zu verstehen? Wenn man dagegen V. 4722 mit der Hs. *W*—die wohl immer den Vorzug verdient—das Pronomen *ir* streicht und ferner V. 4723 die Form des Verbums ändert, also *müeze* liest, wird V. 4724 das logische Subjekt des Satzes, indem es in Apposition zu V. 4720 steht. Danach wäre etwa so zu übersetzen: Eure Mutter hat mit ihrer Vortrefflichkeit in jeder Hinsicht wohl verdient, dass es ihr (d. h. der Königin Clarine) im Alter und in der Jugend von rechtswegen gut gehen sollte.

In diesen Zeilen haben wir es, glaube ich, mit einer Variante der bekannten Sentenz zu tun: "Wer gut dient und sich auf das Warten versteht, dem geht noch einmal Alles gut aus" (Schönbach, *Erklärung altö. Dichtwerke* I, Wien 1899, S. 72), wie es denn bei Heinrich v. Veldeke heisst (*MF.* 67, 33 f. neu bearb. von Vogt, Leipzig 1911):

Swê wale gedienet end erbeiden mach
den erget et wale te gûde.

In diesem Zusammenhang möchte ich noch auf eine Stelle im *Tristan* Eilharts v. Oberge aufmerksam machen, wo derselbe Gedanke wiederkehrt. V. 7417 ff.:

swer sô wol gebeiten mag
her gelebit dicke den tag
daz im gesenftit wirt sin mût,
daz im lip unde gût
geschitt dicke beide.

So viel ich weiss, sind diese beiden letzten Stellen nirgends zusammengebracht worden.

JOHN L. CAMPION.

Princeton University.

BOILEAU AND PULTENEY

The influence exerted by Boileau upon English men of letters is a subject of no little interest. Walter¹ has given us ready access to much of the material, but was unable to determine the exact relation between Boileau and Pulteney in their translations of Longinus. In the absence of a text of the English work,² he was compelled to depend upon the reference of Swift, when the latter says:

A forward critick often dupes us
With sham quotations peri hupsous,
And if we have not read Longinus
Will magisterially out-shine us:
Then, lest with Greek he over-run ye,
Procure the book for love and money,
Translated from Boileau's translation
And quote quotation on quotation.

That Swift could not have intended to imply any covert borrowing from Boileau and was at most ridiculing a translation from a secondary source, is plain when we examine Pulteney's work, where it is stated no less than six times that the text is a translation from the French. On the title-page we read: "Written Originally in Greek by Longin and now translated out of French by Mr. J. Pulteney." Although nowhere in the text can mention be found of Boileau by name, the original is not far to seek. In the preface appears the following statement: "Wherefore I thought it convenient to say something in this place concerning the Author and Original of this following Treatise; but seeing the French Translator (whom I have all along copied) has already done it so incomparably well, I need only make use of his words, thus rendred into English." Then follows that portion of Boileau's preface which refers to the life and

¹ Ulrich Walter, *Boileaus Wirkung auf seine englischen Zeitgenossen*. Diss. Strassburg, 1911, cf. pp. 58-59.

² *Longinus—a Treatise of the Loftiness or Elegancy of Speech*. Trans. by J. Pulteney. London, J. Holford, 1680. I have used the copy owned by the Library of Congress.

works of Longinus, and the French author is again mentioned, "of whom," says Pulteney, "I shall say nothing, he being already sufficiently known."

There is no clear internal evidence that Pulteney consulted the original Greek. Although there are occasional notes with Greek etymologies and explanations from the same language, they are invariably derived from footnotes or from the "Remarks" of Boileau. These latter furnish material, also, some half-dozen times for marginal notes in the English.³ The notes of Boileau are usually kept; but where the French gives references to sources, such indications are always given in less detail or are omitted. When kept, they appear without the line; the reference is sometimes given as a footnote; sometimes in the margin, and not infrequently is incorporated into the text itself. The works most frequently cited are those of Homer, although they, too, in many cases share the fate of other authors. Inasmuch as the text usually refers to the author illustrated, Pulteney may have considered such mention sufficient. Sometimes, however, he cites two passages, giving one source and not indicating a different origin for the second (pp. 34 and 61).

At times the translation from the French seems to lose the point. "Saith Terentianus" (p. 15) for a vocative is a plain case of misunderstanding. "Eratosthenes" (p. 124) is unintelligible as used in this instance. Pulteney often reverses the order, and at times places phrases in other connections than the one intended (*cf.* "According to the opinion of the Wise," p. 164). Other infelicitous translations are: "a pleasing Symmetrie throughout" (pp. 22-23) whereas the idea is that the approbation must be general, must be felt by all men; certain phrases relating to the body (pp. 116-117, "liver," "batteries," *etc.*); "none of his own," (p. 124); "number and quality" (p. 126); "suffer to be given" for "*laisser de*

donner" (p. 141); "tunable instruments" for "*tout ce qu'il y a de différens sons*" (p. 144); "among several other things" (p. 159). "He is pleasant in his ethics" is a poor rendering of "*ne s'entend pas fort bien à peindre les mœurs*" (p. 127). In another instance there is a double translation, thus: "*il n'y a rien de plus sec qu'un hydropique*" is given by the phrases: "no disease so juiceless or that renders the Patient so thirsty" (p. 11).

In general, the originality of the English author is confined to his not infrequent omission of lines explanatory in their nature or adding no new thought. He often condenses; and omits a bold expression occasionally (p. 164). Throughout the work a certain fondness for the epithet is noticeable, both in his addition of new adjectives (*e. g.*, unconstant, p. 35; blunt, p. 35; raw and new made, p. 64; crafty and pedantick, p. 78; insatiable, p. 166) and in his use of two English words for one French expression (settled and deliberate for *rassis*, p. 86, and many other cases). There is, too, a certain tendency toward technical terms not found in Boileau (*in genere demonstrativo*, p. 53; anaphora, diatiposis, pp. 84-85; polyptotes, p. 92; *a Fortiori*, p. 162). Names are sometimes added to the text (Eris, p. 29; Antilochus, p. 37; Pythia is attached to Apollo, p. 55).

In at least three cases the meaning of Boileau's text has been emended. On page 34 the account of the Creation is so changed as to conform to the Biblical account in order: light, then firmament, rather than light, then earth. Elsewhere a statement is changed in application from the author to the reader and is thus improved (p. 103). The most striking deviation, however, is found in the comparison between Thucydides and Demosthenes, where Boileau, by some mistake, makes Thucydides the more fond of Hyperbaton; Pulteney corrects the statement on this point and is in conformity with the Greek.

GUSTAV G. LAUBSCHER.

³ In his translation: "their monarch," p. 34, Pulteney follows a "Remark" of Boileau on the same passage.